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PROCEEDINGS OF THE CLASSICAL CONFERENCE HELD IN CONNECTION WITH THE SPRING MEETING OF THE MICHIGAN SCHOOLMASTERS' CLUB.

THE Classical Conference held at Ypsilanti March 30 and April 1 in connection with the spring meeting of the Michigan Schoolmasters' Club was in all respects successful. There was a good attendance, with live and instructive topics, and a keen interest throughout. To the classical teachers in attendance the meeting was a profit and an inspiration. The influence of these gatherings year after year on the methods and character of the secondary instruction in Latin and Greek in Michigan and neighboring states is, according to reports from many quarters, wide, helpful, and constantly increasing. For the specific direction that the Classical Conferences have taken, for the insistence upon questions of scholarship rather than upon questions of method, and for the high plane upon which their discussions have been conducted, the Schoolmasters' Club has been indebted not only to the classical department of the University of Michigan, but also to the many scholars from other universities, colleges, and schools who have so cordially and enthusiastically united in sustaining an organization which aims to bring together professors and teachers of the classics from all types of institutions where Latin and Greek are taught, for the face-to-face discussion of subjects of common interest.

The conference was called to order Thursday afternoon, March 30, at 1:30, by Professor B. L. D'Ooge, of the Michigan Normal College. He called Professor F. W. Kelsey, of the University, to the chair, who served as presiding officer during the afternoon session.

The first paper was by Professor Joseph H. Drake, of the University of Michigan, on "Roman Constitutional History in our High Schools." In a very interesting line of argument (the paper will be published in full later in the SCHOOL REVIEW) Professor Drake urged a more systematic study of the Roman constitution, especially in connection with the work in Cicero. The discussion of the paper was led by Principal Ralph S. Garwood of Marshall, Mich., who spoke as follows:

Some knowledge of Roman constitutional history is needed for the intelligent reading of the high-school Latin. Latin literature teems with references to usages and customs which should be understood to appreciate the author. Although some work should be done in connection with Cæsar, especially in military matters, Cicero offers the best field for the study of the Roman constitution. We tried giving such work in the Cicero class, taking up the functions of the public officials in general, then of each official in particular, then the various meetings of the people, and lastly the growth and power of the senate. The results of this study in a better appreciation of Cicero justified its place in the course, although from lack of a proper manual we had to use the lecture system, not the best for high-school students. Care was taken to refer to similar powers and functions in modern usage wherever a historical parallel could be traced. In this regard the government of foreign provinces has with us taken on a new interest. Those boys who intend to study law take hold of the work with especial energy. The best time for this work is at the beginning of the Cicero year. The main difficulty is the lack of a suitable manual, but with the use of the outlines in the introductions to the various editions of Cicero, supplemented by the reference books at hand, a start can be made. Twenty lessons should be sufficient. Of course this work is a means, not an end, but it is none the less an important means. Those subjects are not usually liked that are not clearly understood; besides, much of our Latin work does not of itself possess an interest for the pupil because of his immaturity, and, in consequence, he needs some stimulus to arouse in him a taste for Latin. This work in Roman constitutional history furnishes such a stimulus. He understands what is said, looks at the subject from a Roman point of view, and begins to feel himself a Roman. When this point has been reached the pupil has the proper attitude of mind for his work.

Further discussion of the paper was participated in by Professor Charles E. Bennett, of Cornell University, Principal E. C. Warriner, of Saginaw, and Principal J. H. Harris, of Bay City. The consensus of opinion was distinctly in favor of such work as Professor Drake advocated, provided it could be done without imposing too heavy a burden on the classical course, which is already severely taxed.

The second paper was read by Mr. C. D. Crittenden, of the Central High School, Grand Rapids, on "Mythology in Secondary Schools." An abstract of his remarks follows:

Since the classical myths not only left their impress on ancient civilization, but have also been potent factors in the later intellectual activities of the race, all pupils should receive the mythological information necessary for a proper comprehension of ancient history, for a more intelligent interpretation of literature, and for a higher appreciation of art. From an educational point of view, mythology is valuable as a history of the development of religious conceptions and human intelligence from savagery to civilization, as a means of explaining the influence of religious rites and beliefs upon ancient historical developments, as a handmaid to the study of English literature, as a supplement to the work in classical authors, and as a means of explaining many conceptions of painters and sculptors.

After pupils have obtained mythological information from the reading courses of the grammar and early high-school grades and from collateral work in rhetoric and ancient history, provision should be made in the eleventh grade for the formal study of myths, that their influence upon history, religion, literature, and art may be more systematically traced, and that the reading of Virgil and Homer and the classical study of the English classics may be rendered more intelligible. This course should be pursued in accordance with a general outline with reference to different texts to which pupils should have easy access.

The discussion of this paper was led by Miss Mary F. Camp, of Muskegon, who spoke in effect as follows:

If the study of mythology had no other aim than culture, it would deserve small space in a high-school curriculum. It is the eternal soul of things embodied in the myth, which has kept these stories green in the memory of the ages, and it is this that gives them their real value today. "The myth-maker was no odd fellow who described strange and impossible situations, but that universal man who wrote a confession true for one and true for all." The importance of myth-study lies in the power to awaken and satisfy our soul's instincts as it did the needs of the primitive soul. But in the study of the myth a distinction must be made between true myths, which are essentially

spiritual, and the so-called myths, which are merely an invention of the intellect or the imagination; such as *Æsop's Fables*, "Jack and Jill," and the tales of King Arthur. These have for their object illustration of conformity to law and order. The true myth is the expression and recognition of the divine life in nature and in man. The true myth has a threefold basis: the root in physical existence, then the incarnation of that in a personal duty, and finally the moral significance of the picture.

As to the actual teaching of mythology in our secondary schools, little is attempted. Such scrappy information as is necessarily given in the notes of a text, supplemented by reference to some classical dictionary, where the bare story is given in detail, constitutes the most of the work done. It is needless to say that such a method is unmythological; it tends to destroy memory and weakens the pupil's ability to reason. There should be some time set apart exclusively for the teaching of mythology other than in connection with the study of the ancient languages and literatures. If some of the time devoted to the English classics or rhetoricals should be given to mythology in the early part of the high-school course, all students, commercial as well as classical, could be reached. Some good text-book, such as *Guerber* or *Gayley*, should be used in getting the outlines of the stories, but the interpretation of them must be made in the class under the direction of the teacher. And here is where the difficulty lies. The successful teacher of mythology must be a person possessed of spiritual insight, but alas! teachers are not seers and to many of them myths are but foolishness.

The next paper was on "The Quantitative Reading of Latin Verse," by Principal W. B. Arbaugh, of Ypsilanti. No topic in the conference aroused more interest. Mr. Arbaugh spoke briefly, emphasizing the fact that the quantitative reading of Latin poetry is simply the quantitative pronunciation carried into verse, where the proper observance of syllable-length is materially aided by the regular recurrence of long and short syllables of which the verse is composed. He said:

It is now generally conceded that the Latin pronunciation of the best period was not characterized by a strong stress accent. The stress was much weaker than in English. The distinction of long and short syllables, however, was carefully maintained. In order to read Latin verse successfully the pupil must be able to pronounce correctly and without hesitation the Latin words. During his first three years' work, observance of syllable-length should be insisted on so far as the other details of his work will permit. Owing to difference in habits of speech, this observance of syllable-length presents difficulties, and in actual pronunciation the duration of individual syllables will be only relatively long and short. When, however, the pupil has come to verse, he will be assisted in his pronunciation by his appreciation of time, and

by the ready response of his time-sense to the rhythm. In the beginning, verses should be chosen that present fewest difficulties. These should be practiced until the pupil comes to feel the rhythm. Verses without elisions, and in which the ictus falls upon an accented syllable in all the feet, will be good. More difficult ones may then be chosen, as, for example, those in which the ictus fails to fall upon an accented syllable in one or two feet and which have one or more elisions. Great haste should be avoided when the pupil takes up his verse for the purpose of translation. After a week's drill in the manner suggested, it would be well to take not less than two weeks' time for the first hundred verses of the text he is reading.

Mr. Arbaugh then brought forward a class of six pupils from the Ypsilanti High School, who read selections from the first book of the *Æneid*. Although these pupils had had no training in quantitative pronunciation previous to taking up Virgil, yet they read with almost exact observance of syllable-length. The reading was interesting, not only in itself, but also as showing what it would be possible to accomplish if pupils were drilled in quantitative pronunciation during the first three years of their Latin work.

Professor M. S. Slaughter, of the University of Wisconsin, who opened the discussion, confined his remarks to the practical questions involved, and in illustration read passages from Lucretius, Horace, and Virgil.

His method of reading Latin poetry appealed to him, he said, (1) because it takes less time to teach a student to read by this method than by other methods, and so at the least expenditure of time saves to him the form of Latin verse, so important an element in his culture; (2) because it is suitable to all kinds of verse, to the flexible measures of Horace's lighter lyrics as well as to the hexameter of Lucretius and Virgil; (3) because, as so often in English poetry, a pleasing variety is gained by the interchange of word and verse accent, in place of the level formality of the normal line, and so affords a means of getting at the individuality of the poet and his play of fancy in matters of rhythm; (4) finally, because it seems natural and not artificial, and enables the reader to make the sense apparent. In reading Latin verse, the tone should be sustained and the line regarded as the unit of measure so far as this can be done without injury to the sense. Vowels and final *m* before an initial vowel should be slurred and not entirely omitted.

Professor Bennett, of Cornell University, was called upon, and continued the discussion as follows:

In the reading of Latin poetry the four chief points of difficulty are quantity, ictus, word-accent, and elision.

1. *Quantity*.—Inasmuch as Latin versification is based on quantity, it is manifest that an absolutely correct syllable quantity is indispensable for every syllable of the verse. Not only the geminated consonants (pp, tt, cc, ll, mm, nn, etc.), must be carefully articulated, but the same pains must be taken with other combinations, *e. g.*, sc, sp, st, spr, scl, str, scr, etc. If all the consonants in these combinations be joined with the following vowel, the preceding syllable, wherever its vowel is short, is inevitably made short, thus destroying the meter.

2. *Ictus*.—Ictus is nothing but the quantitative pronunciation inherent in the long syllable of every fundamental foot. The traditional view, that ictus is stress (whether light or heavy) is to be rejected for several reasons: First, it is *a priori* improbable that in poetry there should be any such artificial adoption of pronunciation. Secondly, there is no evidence that the word "ictus" was ever recognized as a *terminus technicus* by the ancient writers on metric, nor in all their extensive discussions of this subject is there anything to show that they ever recognized the importation of an artificial stress in their verse. Thirdly, it is shown empirically that a careful quantitative reading will quickly develop such a quantitative sense for the verse as will satisfy the demands for a consciousness of artistic form.

3. *Word-accent*.—The ordinary word-accent is to be retained. Yet the word-accent in Latin was always relatively much lighter than in English, in prose as well as in poetry. It was this fact that led the Romans to make quantity the basis of their verse. The word-accent was weak, while quantity was prominent.

4. *Elision*.—On this difficult point it seems wiser, in secondary teaching, to omit the elided syllable entirely, rather than to attempt to slur the syllables.

For the detailed support of these positions Professor Bennett referred those interested to his article, "Ictus in Latin Prosody," in the *American Journal of Philology*, Vol. XIX, No. 76. The discussion was further continued by Professor G. L. Hendrickson, of the University of Chicago, who was inclined to take a different view from that of Professor Bennett in regard to the value of ictus. The remarks of Professor Hendrickson closed an animated and most suggestive discussion.

The last topic of the afternoon was "Etymology in Beginning Latin," treated by Professor Edward N. Stone, of Olivet College, who spoke as follows:

It is obvious that etymology can be of little use to the beginner in memorizing forms, though later on a knowledge of the origin of some of the verbal endings may be helpful. In understanding grammatical rules it occasionally

affords aid, *e. g.*, *pārēre*, "to obey," takes the dative because it meant originally "to appear (to)." In learning vocabularies it is a valuable help. The pupil who has learned a Latin word etymologically, has little difficulty in retaining its form, possesses a broad and exact conception of its meaning, hence, is not confined to a single English equivalent, but readily finds a suitable word to represent it in translating. In composing sentences, he does not confound Latin words of different meaning represented by the same English word (as *convoco* and *convenio*, "assemble"). Passing to the remoter ends of Latin study: because of this clear comprehension of the real meaning of Latin words, an author's thought is better understood and translated. The lazy habit of translating Latin words by English derivatives is avoided, and the pupil sees *why* a given Latin word is often better rendered by a term of Anglo-Saxon origin. Synonymous words (especially in Virgil) are no longer useless duplicates of one idea, but have each its peculiar shade of meaning. A correct use of the English is aided by constant practice in deriving English words from Latin ones. English words cease to be arbitrary symbols, but each is the *picture of a thought*. The pupil's conception of the Roman ideas and customs is enlarged and vivified by an analysis of the words whereby the Roman mind expressed itself.

The small amount of extra time devoted in the beginning of the course to the analysis of words and classification of related words under their respective roots is, later on, more than compensated by lightened drudgery of memorizing and less frequent recourse to the dictionary. Perhaps the strongest argument for etymology is the element of attractiveness which it lends to Latin, combining the charms of scientific research with those of classical study. The method recommended is: for the first two years, constant analysis of words, and association of English derivatives; study of the commonest suffixes and prefixes, and the grouping together of cognate words in the vocabularies; for the third year a more detailed study of Latin etymology and derivation of English words from Latin; for the year of Virgil, no special work in etymology, but required learning of etymological meaning of all new words.

The paper was discussed in a very happy manner by Professor Slaughter, of the University of Wisconsin.

Friday morning, April 1, the members of the Classical Conference and the Schoolmasters' Club were favored with a most interesting lecture by Professor Thomas D. Seymour, of Yale University, describing a visit to Greece and Sicily the past summer. The lecture was finely illustrated by stereopticon slides and was much appreciated by the audience, which filled to overflowing the large auditorium in which the meeting was held.

The presiding officer of the afternoon session of the Classical Conference was Professor T. D. Seymour. He introduced as the first speaker Professor M. L. D'Ooge, of the University of Michigan, who read a paper on "Polychromy in Greek Architecture and Sculpture."

The paper was illustrated by means of a series of colored plates prepared by Professor Fenger, of Copenhagen, in connection with his work entitled *Die Dorische Polychromie*. It first gave a brief history of the discussion as to the extent to which color was applied by the Greeks to their marble and stone buildings, and of the color scheme that was employed. Then the speaker showed how much light had been thrown upon this subject by the recent discoveries at Athens, Olympia, Rhamnus, Delphi, and other sites in Greece. The views of Fenger were accepted by him as in the main worthy of acceptance, and were summarized as follows :

1. The main parts of the marble buildings, such as the walls, the shafts of columns and architraves, were, according to Fenger, left without application of color and absolutely bare. This opinion, however, is not shared by all archæologists. There are many who suppose that these main parts were treated with a coating of slip or a sizing which toned down the glittering white of the marble, thus presenting a less glaring contrast with the painted portions. There is no clear evidence on this point. The patina or rust of the marble buildings as seen in their ruins, may be due wholly to the influence of the weather and the consequent oxidization of the marble.

2. The four *colores austeri* of the Greeks, mentioned by Pliny, are black, white, red, and yellow. These colors are in the main those that were employed in coloring the ancient temples, so far as color was applied. Instead of black, however, a dark blue is more common, and gold sometimes takes the place of yellow.

3. Paint or color was applied only to aid decorative parts, such as the mouldings, the frieze, the corona, the acroteria, etc. Color was more lavishly employed in the Doric than in the Ionic and Corinthian orders. As sculptural ornaments and architectural details became more rich and the relief effects became heavier, the need of color to bring out contrasts was less felt.

4. The use of color in stone and marble architecture may be due to its use in more primitive buildings of wood, especially if we accept the theory that the marble temple has a wooden prototype.

5. The effect of color under a Grecian sky, which is so harmonious and clear, is very different from that seen under a gray or dull sky. The liveliest and strongest tints are toned down by the intense light.

The prejudice against the use of color in sculpture is much stronger than in the case of architecture. Literary evidence for the use of color in the statuary is abundant ; but the evidence furnished by the remains of ancient

sculpture is more abundant and conclusive. That painting went hand in hand with sculpture cannot be doubted. On this topic the following points were brought out :

1. The sculptor sometimes left portions of his statues incomplete, with the expectation that the details would be filled in by the painter. Thus the hair was sometimes only superficially indicated.

2. The extent of the application of color varied with different material. The old pediment group of coarse limestone found on the Acropolis, was colored throughout. But as regards the application of color to the surface of those portions of the statue that represent the nude flesh, critics are of divided opinion. It seems to be pretty clear, however, that at a late period, statues were treated with a coat of sizing, as indicated by Pliny and Vitruvius in their accounts of the process of encaustic painting. This process was briefly described. Different from this was the process, the object of which was to pick out the details of a statue, such as features, ornaments, texture of draperies, hair, sandals, etc. The latter process was a very difficult one and required the skill of a trained artist. When Praxiteles was asked which of his statues he valued most, he replied, "those to which the painter Nicias has put his hand." This process the Romans called *circumlitio*.

3. Our knowledge of these details has been greatly increased by the find of the archaic statues of women discovered on the Acropolis fourteen years ago. By means of these statues we are able to form some idea of the real appearance and effect of Greek sculpture thus colored. In these statues the modeling is not obscured, nor is the texture hidden, and there results a richness and harmony of effect that plain marble does not possess.

4. The revolt against the use of color in statuary is partly to be ascribed to the vulgar and gaudy coloring that grew up in the Roman time and persisted until the Renaissance. Michael Angelo especially protested against this motley and excessive coloring.

We join with Walter Pater in making a plea for the use of color in statuary. At any rate the old Greeks combined with intellectuality passion in their art. We must approach the best works of Greek sculpture from both sides, the intellectual and the sensuous. To the Greek a statue was made to be as lifelike as possible, without becoming a piece of vulgar realism. But color belongs to life. White, too, is a color, but where it predominates, it is the color of death.

Mr. J. R. Nelson, of the John Marshall High School, Chicago, presented the second paper of the session on "Mediæval Music of the Æneid." He discussed the melodies that were found written in mediæval musical notation over four short passages in an ancient manuscript of Virgil, and afterwards sang one of the selections, Mr. George W. Hadzsits, of the University of

Michigan, playing a simple accompaniment on the piano. The melodies are in plain-song, and Mr. Nelson discussed the question whether they throw any light on the pronunciation of Latin or on Roman music. The paper, which was listened to with the closest attention, will be published in full later.

The next paper was "The Bearing on Roman Literature of some recent Discoveries in the Field of Greek," by Professor G. L. Hendrickson, of the University of Chicago. An abstract of this scholarly paper would fail to do it justice; the hope was generally expressed that it will be published in full in the near future.

The last paper was read by Dr. W. H. Wait, of the University of Michigan, upon "The Epitaphios of Lysias." It discussed with considerable detail the question of the authenticity of this oration, the speaker on the whole holding to a conservative view.

At the close of Mr. Wait's paper the Conference adjourned to meet at Ann Arbor in the Spring of 1900.

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